MANUAL OF PRINTING OFFICE PRACTICE

BY

THEODORE L. DE VINNE

REPRINTED FROM THE ORIGINAL EDITION
OF 1883, WITH AN INTRODUCTORY NOTE
BY DOUGLAS C. McMURTRIE

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INTRODUCTORY NOTE

THOUGH most of his works on printing and typography are well known, there is one little book written by Theodore L. De Vinne which is almost unknown. In fact, its text seems in danger of being lost to the literature of typography.

The Manual of Printing Office Practice prepared by Mr. De Vinne for the guidance of employees in his own office contains much sound advice and practical instruction. Several of his books tell how printing should appear; this manual tells the practical way of obtaining the desired result in actual composing room and pressroom practice.

This handbook is not listed in any bibliographies of Mr. De Vinne's writings. It is not in the library of the Grolier Club, to which he presented copies of practically all of his publications. Nor is it in the New York Public Library. The Typographic Library and Museum only acquired their copy thirty years after it was originally issued. Manifestly it was not intended for the eyes of outsiders, but was addressed to members of his own staff exclusively. The only published reference to the manual which I have encountered was a reprint of

a portion of the text in the columns of the *Art Age* under the title of "Printing Office Economics."

A reading of its text will demonstrate that it should be ranked among the best of Mr. De Vinne's contributions on the practice of typography. For this reason, because of its apparent rarity, and because of its interest as a document bearing on the history of American printing, it was decided to issue this reprint, which is slightly larger in format than the original, and set in slightly larger type. The copy from which the reprint is made is a well worn and dog-eared pamphlet in the collection of the present editor.

This concentrated statement of printers' "horse sense" as applied to shop practice cannot fail to be of interest to admirers of Mr. De Vinne, of whom I readily confess to be one. He was not only a successful printer commercially, but he was endowed with an intellectual background which gave perspective to all his observations. At the time in which he lived and worked, his scholarship, his enthusiasm, and his judgment amply entitled him to be regarded as the dean of his profession.

D. C. McM.

The copy on the page opposite appeared on the cover of the original booklet; that on the leaf following on its title page

Office Manual.

THEO. L. DEVINNE & CO.

63 *Murray St. New-York.*

1883.

OFFICE MANUAL, FOR THE USE OF WORKMEN IN THE PRINTING HOUSE OF THEO. L. DE VINNE & CO., 63 MURRAY STREET, NEW YORK.

OFFICE MANUAL

TIME

The hours of work are from 7 to 12 o'clock A. M., and from 12.30 to 5.30 P. M., on all working days except Saturday, on which day work will stop at 4.30 P. M.

The signal for beginning and stopping work will be the steam whistle in the engine-room.

The clock in each room is under the care of the foreman of that room. It must not be meddled with by any other person.

Every employé who is working on time wages will, when he enters the building in the morning, give to the time-keeper a time-card, on which he will write his name, and the time-keeper will add the exact time of entrance.

Whoever comes in after the time-taker has left his post will give his time-ticket to the foreman of the room in which he works.

Time wages will be made up from these time-tickets. Trifling losses of time will not be deducted against one who is generally punctual. Overtime done by order, however slight, will always be paid for at the advanced rate. Habitual lateness will not be tolerated.

Time lost cannot be made up by overwork without a permit from the foreman.

Overwork is not desired by the office. As it is done only when unavoidable, and will not be done in unreasonable hours, or beyond ordinary endurance, it is expected that every employé, when called upon, will do his share.

Half an hour will be allowed for a meal at noon, and another half hour for a meal before beginning overwork. No other meal-times can be given. To work efficiently, it is necessary that all employés work together.

The acceptance of employment by a workman implies his agreement to take his share of the work of the house, and to help it in keeping contracts as to time. This agreement is violated by the workman who is late, or who absents himself without notice. Leave of absence will be given for good cause, on application to the foreman, whenever the work of the house will permit, but the time asked for must not be exceeded. If a workman is prevented by sickness, or by other good cause, from coming to work, he must immediately, by post or messenger, notify the foreman that he may be absent for a specified time. Neglect to attend to this reasonable duty will be justification for filling his place.

KEEPING CONFIDENCE

All knowledge of the business of the house which may be acquired by workmen must be regarded as confidential. It is not proper for them to reveal to any one the name of any author or writer, or to

give notice of a forthcoming publication, or to talk about the number of copies printed on any work, or about the price paid for any thing, or about any other matter which the office, or any dealer with the office, does not choose to advertise.

To allow proof of unpublished work to be taken or read by unauthorized inquirers will be treated as a much more serious offense. For its own protection, the office will have to discharge the workman in fault, and to report him to other offices as undeserving of trust. Applications to see cuts or proofs of work in press must be refused, even when the matter asked for seems trifling. The applicant must always be referred to the publisher of the work, and must be required to bring his written order. As the business of the house depends on its keeping good faith with those who trust it with their work, every workman will see that it is his duty, as well as his interest, to aid in keeping the good name of the house above reproach.

SMOKING AND LUNCHING

Smoking is prohibited. Those who wish to smoke after quitting work must make light outside of the building.

Eating or lunching during working hours is forbidden.

Beer and strong drink must not be brought in the building.

WAGES

Wages will be determined by agreement between the office and each employé.

The rates paid for piece-work will be uniform to all employed on the same work. The rates may differ on different works, as may be agreed upon.

All established rules and usages of the trade will be maintained, but no regard can be paid to the rules or orders of persons outside of the office. It is the desire of this office to be as liberal as any other in the same line of business; but it can deal only with the workmen employed in this house. As it is not bound, directly nor indirectly, to any association that undertakes to regulate wages or prices, it will prefer to deal with workmen who are equally free, who do not take orders from any society as to what wages they may receive, or where and how they may work.

Any workman who is dissatisfied with his wages, or with the rules of the house, should first make his objections to the foreman of the room in which he works. If not content with the foreman's decision, he should go to the proprietor or manager, who will fairly reconsider the matter.

THE COMPOSING-ROOM

SPELLING, PUNCTUATION, AND CAPITALIZING

As a general rule, follow the fairly prepared copy of an educated writer, in spelling, punctuation, and use of capitals. If you find some words spelled contrary to prevailing usage,—such as Kikero, honour, Havannah, almanack,—or if pointing and capitalizing violate office rules, follow copy without question. It is the author's undoubted right to go before the public in his own way. But, first of all,

make sure that these peculiarities are his way—that they are of set purpose and not pen-slips.

This rule will not apply to magazines, in which the methods of spelling, pointing, and capitalizing adopted by the editor, for the sake of uniformity, must be observed in preference to the wishes of the author.

You must not follow copy that has been carelessly prepared, without system in the use of points and capitals, and by a writer who spells badly, either through carelessness or ignorance.

You must correct glaring faults of spelling and of grammar; but you must not transpose clauses, nor disconnect sentences that are too long, nor change words that have not been properly selected. Editing must be done in the manuscript, not at case, nor even in the proof.

Reprint copy, when inserted in a text, in the form of extracts from old books, or letters or quotations intended to be literally exact, must be scrupulously followed in every detail of spelling, abbreviation, pointing, or bad grammar. All the peculiarities of the writer must be preserved, without regard to the method of composition observed in the text.

The text must be uniform in spelling, pointing, and capitalizing, according to the standard selected, which will, as here specified, sometimes be that of the office and, at others, that of editor or author.

The office standard is Webster's Dictionary, which will also be used as authority for the division of words.

In standard book-work, when capitalizing according to the rules of the office, use capitals sparingly. The pronouns he, his, and him, when referring to Deity, will always begin with lower-case h, as is done in the Bible. On catalogues and general job work, capitals should be more freely used as a means of emphasis.

When the em-dash is used as a mark of punctuation it should be separated by a thin space from the preceding and the following letter.

A careful compositor will avoid placing an em-dash at the end or beginning of a line.

The em-dash should not be put after a small-capital side-head without special order.

DIVISIONS

Divisions of words are not so objectionable as uneven spacing. Do not avoid them at the expense of uniform spacing.

In a narrow measure, division at the ends of two adjacent lines will be passed by the reader. Divisions on three adjacent lines should be corrected by over-running the paragraph before proof.

Division on a syllable of two letters is tolerable only in the narrowest measure.

READ INSTRUCTIONS

When the compositor on plain work takes out copy, he will get instructions from the foreman as to type, measure, leading, and whether the work will or will not be electrotyped. Instructions concerning indention, spacing, and minor details will

be given by his assistant, or by the maker-up in charge of the work.

If the work is to be electrotyped or stereotyped, the compositor must use high quadrats and spaces, and put bearers freely in all open places. This part of his work must not be deferred, so that the bearers will have to be marked in the proof.

On job work, the compositor must carefully read over the written instructions on the copy before he begins work. If he does not clearly understand them, he must get further explanation, either from the foreman or from the office. He must not go on until he *knows* what he has to do.

SPACING AND JUSTIFYING

The spacing of words must be governed by the leading. Solid matter and ten-to-pica leaded matter, in ordinary faces of Roman and Italic, should be spaced with three-to-em spaces. When about to divide a word in matter of this character, prefer to take in.

Ordinary-leaded matter and poetry should be spaced with en-quadrats. When about to divide a word in thick-leaded or double-leaded matter, prefer to drive out.

On double-thick leaded or on white-lined matter, two thick spaces may be used.

However widely leaded out any matter in *regular* roman body type may be, avoid the use of more than two thick spaces. Sometimes wider spacing will be passed, but pigeon-holed matter is always objectionable.

Thin-faced, lean, and condensed letters call for close spacing; an expanded letter should *always* be widely spaced and widely leaded.

Lines of round-faced capital letters, two-lines with little or no shoulder, and the lower case of all extended letter, should have at least two thick spaces between words. The em-quad must be used as the space for very expanded letter.

All lines of composition must be justified so tightly that they will stand unsupported in the stick. Makers-up must refuse to make-up matter that is too short or too long for the leads. The expense of rejustifying slack matter must be borne by the compositor in fault. He will also be responsible for damages or expenses that may be incurred by the pulling out of letters on press, or delays made by type working off its feet in slackly justified matter that may have escaped detection in making-up.

SYSTEM IN WORK

Make sure that you have or can get all the sorts and materials you may need before you begin composition. Get together, at once, all the leads, quotations, rules, or extra sorts that are needed for immediate use.

If special sorts have to be got from foundry, make careful estimate by count of what will be required, and give the estimate to the foreman in writing.

Never begin a job on which you will soon have to stop for want of sorts, without notifying the foreman of the coming delay.

Never turn for sorts when you have choice of

other letter. Do not turn at all, unless you have permit to do so, and know that the sorts you need will be had in time.

When you notice that a font of display letter, or a length of leads, or any kind of material, is frequently out of sorts, make memorandum in writing of this need, and put it on the foreman's desk.

Carefully read over the copy of display work, and make up in your mind a plan of what you propose to do, before you begin to set the first line.

If many words have to occupy a small space, set the text first. Make liberal allowance of space for display lines, which should be set last.

If the space is large and the words of copy are few, reverse the previous order: set display lines first and the text last.

When two or more of the same displayed job have to be set and imposed together, set the duplicated lines at the same time and make up afterward. It is a waste of time to set each separately.

STONE WORK

When ready to impose a form, ascertain, if you can, what style of press will take the form. Make sure that the chase selected will fit the press. Study the table of sizes of presses on pages 46 and 47.

See that the form is gauged to suit the press.

Never lock up a form so tight that spaces and quadrats rise. Select furniture and quoins with care. Never allow a side-stick to pass a foot-stick. Never force a quoin in any place from which it cannot easily be moved. Tighten quoins gradually, going over each side twice, so that the pressure

against center-bars will be uniform and the type and bars will be kept square.

Electrotypers are directed not to mold, and pressmen not to print, but to return to composing-room, all forms that hang, bow, or are out of square, or with type off its feet.

Planing-down must be done before the form is finally locked-up.

The violent planing-down of a form will be regarded as evidence of the ignorance of the workman who does it. The same remark will apply to unnecessary force in beating a proof.

PROOFS AND CORRECTIONS

Compositors are expected to correct two proofs without any demur. If they fail to correct what has been plainly marked in the second proof, the extra cost of the following proof, revision, and correction will be charged to them.

Proof must be taken as soon as the form is locked-up. Proof must be clear, not over-inked, nor on too large paper.

Hang the proof with its copy on the hook by the reader's desk.

When the corrected proof has been returned, correct at once. Unless otherwise ordered, corrections will take precedence over all other work.

Second proofs will take the same order. At all times keep copy and proofs together.

Corrections must be made chiefly in stick. A bruised letter may be taken out of the form with a bodkin, and letters of same thickness may be exchanged by means of a bodkin, but justification will

not be allowed on stone. Nor will any compositor be allowed to use a bodkin for correction who habitually bruises types.

Each compositor is responsible for the safety of the copy and proof in his keeping. When not in actual use, he must not allow them to cumber the stands; he must keep them in his drawer.

The maker-up of a form is responsible for its safety. When proof is kept out of the house for many days, he must, from time to time, examine the form and see that quoins do not get slack.

GENERAL RULES

Cases must not be piled up on stands without permission.

Cases of italic or display types that have to be taken from a standing rack must be returned to it as soon as composition therefrom is done.

Stands are for general and not for private use. Makers-up must not litter cases around them with materials that make them inaccessible to the compositors. Nor should compositors keep on cases near them galleys or material that they do not urgently need. Whatever can be kept in drawers or under frames will not be allowed on cases.

Pi, either in cases or under frames, must be cleared up and distributed on five minutes' notice.

Matter broken by accident must be distributed the same day.

The secreting of pi, the throwing of pi in the old-metal box, and wanton waste of material, are inexcusable offenses.

Makers-up must clear the stone as soon as they

have taken proof. They must see that compositors clear away their own corrections.

Sorts must not be taken from office cases without permit.

The mixing of sorts from different fonts, even if the types are from the same mold, will not be allowed. The office will require a compositor who mixes fonts without order to pay the full cost of separation.

The efficiency of workmen depends very largely on the keeping of every type and tool in its proper place. Workmen who are negligent and slovenly cannot be tolerated.

Makers-up of type or plate forms of book-work must insert points for folding-machine use in the furniture, as may be directed by the foreman of the press-room. These points must be fifteen inches apart, and be made so fast that they cannot be moved.

Revisers must make sure that points for folding-machines are in place before they mark a form for press.

Pressmen must report the absence of points in book-forms before they begin making-ready. They must see that these points are fifteen inches apart, that they cannot be disturbed by unlocking the form or otherwise, and that they make a strong, decided perforation of the sheet.

JOB COMPOSITION

CHOICE OF TYPE

Follow, as closely as you can, the directions on your copy concerning display, as may be indicated

by underscoring or otherwise. If copy is underscored too much, give the leading lines full prominence, and reduce the size of the minor lines of display.

You will seldom go wrong in selecting small type for the text of a job that is marked for plenty of display. Fault is too often made by selecting for text a type so large that there is no room for display or for leading.

Set the matter as writer directs, so as to make the most show, even if the direction is in violation of established typographical rules.

Never crowd a long line of words marked for prominent display in one line of type, if to do so you have to use condensed or not easily read letter. Put the words in two lines of the same size and style of type.

Never select ornamented letter for advertisements, or for books, or legal or mercantile work.

You may use the plainer faces of black-letter and pointed texts for the display of law and church work, but they must be used sparingly and with discretion.

Never use scripts, card-texts, or any type with large shoulders and long ascending and descending letters, on any work in which the space is contracted, and which does not allow a liberal use of leads.

Even in ornamental work use ornaments and ornamental letter sparingly. They are not ornamental when used in excess or inappropriately.

As a rule, legibility is wanted oftener than ornament. Plain faces have more admirers than fancy letters.

Plan your displayed work so that each displayed line will have about it a relief of small text type or of white space. Do not huddle large types together. As there can be no good display without relief, you should so try to arrange display lines that the relief of small text types will not be all at the tail of the work, nor all the contrast of white space at the ends of lines. Distribute display lines equally over the entire work, as far as a simple and orderly arrangement of the copy will allow.

If more lines in copy are marked for special lines of display than can be put in the space allowed, and if these lines consist chiefly of a few short words, set them up with the prominence desired, but justify some of them in the center of the text, or as side-heads, with text about them.

Where a very bold display is wanted in a crowded space, use small, bold-faced type for the text letter.

For color-work in bold display, select antique, gothic, or bold-faced types for text as well as for display.

When the copy for text is scant, set the text in a fat or expanded letter.

LEADING AND BLANKING

When display has to be open, like that of a book-title, there being more space than matter, never let a single text-line fill the measure. Make two short lines of the text-words, the second line shorter than the first.

In all open display, bits of text that may make three or four lines should never be set in paragraph

style, with paragraph indention at the beginning. Set them always with half-diamond indention.

Where a border is used, avoid putting a full line at the head of the matter and next to the border.

Where a great amount of matter has to be put on a large page, with much display, try to put some of the text (especially if it can be put in small type) in two columns. If the type must be very small, and the page is wide, three or more columns may be made of a portion of the text.

If you have liberty to choose, never set a solid text type in a measure of more than fifty ems of that text type. Long lines are hard to read.

If you can do so, select for the body of the text a type that can be leaded. A dozen lines of leaded long primer are more readable than fifteen lines of solid small pica.

INITIALS

The monotony of a large piece of plain text, in which or over which there can be little or no display, can be relieved by a large initial letter.

For plain book-work, or for matter like it, in its avoidance of display, a plain two-line letter is large enough. For a circular, or a large quarto page, an initial of three or four lines is permissible. Plain initials of same cut as the text are, as a rule, the ones most approved.

Ornamental initials, with profuse ornamentation and ragged outlines, are tolerable, barely so, only in poetry and very open matter. Never use them without permit from the foreman.

Black-letter and german-text initials, and all

roman initials in which the letter is white and the ornament around the letter is gray or black, are to be used only when ordered.

Insert initials so that the top of the capital letters of the first line of text shall line with the top of the initial, and not with the top of the ornament. If the initial can be selected to line at the foot with a line of the text, it will look neater.

In open display work, a large initial letter may be used entirely out of line with good effect. In selecting prefer an initial of the same style as that of the words of the line.

Never put a big letter at the end of a line to balance an initial at the beginning.

ORNAMENTAL WORK

Avoid fantastic arrangements of types and ornaments. Do not try to show yourself or your skill by eccentric fancies in composition, but try to show up the subject matter in the simplest and most direct manner.

Never make ornamentation or ornamental letter the feature of your work. Use ornaments only to grace the letter, not to draw the eye away from the reading matter. Observe the architect's rule: You may ornament construction; you must not construct ornament.

On all work for which nice or curious ornamentation is desired, always begin with setting up the types of words only. When you have arranged them so that they fairly show the subject-matter, take a proof. On this proof take hand-stamps of such ornamentation as you think will be suitable. When

you have selected suitable ornaments, then justify them with the letters. But do not waste time in slowly justifying ornaments to letters before you know what the effect will be.

In selecting ornamental bits of border to grace type, prefer the lightest and openest faces with delicate hairlines. Never select any ornament for this purpose that is as dark as or darker than the types of letters near it.

Never shorten or crowd a line, or reduce or increase leading, to the injury of neat display, for the sake of getting in an ornament.

A curved line may sometimes be used with good effect at the head of very open matter, where it is desirable to fill up space, or around a circular or semicircular cut or ornament. It should not be used, neither in regular nor serpentine form, in the middle or at the foot of text matter. It should never be used with close or solid matter. The curved line is of advantage only in very open display work. If the display lines following a curve cannot have about them as much relief of white space as the curve has, then the curve should not be used.

SPACING

In open display work, like book-titles, and in headings to chapters of wide leaded matter, hair-space lines of capitals where it can be done without overrunning lines.

Display lines of close-fitting capital letters will often need special spacing when used with solid matter. The meeting letters I and H, in gothic, are too near; the letters L and Y or P and J are too far

apart. It will often be necessary to unequally space letters, in order to make them seem at equal or proper distance apart.

In all kinds of composition in capital letters, try, by judicious spacing, to keep the stems or thick strokes at uniform distances from each other. A proper spacing of words is as necessary to produce a good effect as the proper leading of lines.

Lower-case letters should never be spaced without order. In the very narrow measures that have to be used for matter at the sides of cuts, you may extra wide-space words, but do not space letters.

MAKING-UP

Make up blank pages and the blank spaces of large forms with quotations or other solid matter. For this work never use wood furniture or leads in masses. Make up solid, so as to avoid spring in locking-up. Justify quotations in the stick, and not on the make-up galley.

In making-up the pages of a pamphlet have all your head and foot lines ready before you begin to make up the first page.

Running heads should be plain. When not otherwise ordered, use small capitals of the text letter for a long head-line, and capitals two sizes smaller than the text for a short head-line. If the text is leaded, and the length of the heading will permit, hair-space the running heading. For a head-line that has to be changed on every page to suit the text use italic lower-case.

Vary the sinking of chapter-heads, according to the closeness or openness of the text: on a solid

page, one-fourth or less: on a single-leaded page, one-fourth to one-third; on a double-leaded page, one-half.

Maintain similar graduations of space in all the minor blanks.

WOOD-CUTS

In solid matter, justify cuts in the text when it can be done with propriety. If any cut makes a side measure of less than eight ems of text, get a special order from foreman before leading type down the side of the cut.

When the cuts have square or well-defined outlines, leave a margin of about one pica in solid matter, and two picas in leaded matter, on all sides, exclusive of the legend line or description of the cut. When the cuts are of irregular outline, have the block cut where it has large shoulder, and put the type, as near as you can, at uniform distance on all sides.

In a leaded text, do not justify cuts in the matter, unless they are very small. Give them abundance of margin.

When two or more cuts have to be used on a page, put them apart at equal distances, but in irregular positions.

If you can prevent it, do not allow a cut on one page to back, in press-work, a cut on the next page.

In a form that has to be electrotyped, put stereotype bearers around the cuts.

HEAD-BANDS

Head-bands should be of the full width of the measure, uniform in width, and similar in style.

Tail-pieces should be of the same style as the head-bands. Do not attempt a head-band of small pieces of combination border.

BOOK TITLES

The title-page of a book should be of the same style of letter as the text. For a text in No. 11 or No. 16 face use the half-titles and plain capitals. For No. 15 and 20 faces, old style two-lines.

In composing book and pamphlet titles avoid condensed two-line letter, italic capitals, and black letter. A title that contains only plain, round-faced roman will be satisfactory to most authors.

Do not select too large faces, nor make too many display lines. Hair-space or thin-space, wherever you can, all the lines of an open title.

Adjust blanks so that those lines of the title which are most closely related in sense shall be kept together; in other words, blank out irregularly, apportioning the width of blanks between the different clauses of the title to suit their relative importance. Give most blank between the title proper and the publisher's imprint, and a smaller blank between the author's name and titles and the sub-title.

Set the dedication, unless otherwise ordered, chiefly in small capitals of the text letter. Follow the writer's directions, as far as you can, as to the number of lines.

Prefaces, not otherwise ordered, if of four pages, or less, may be in italic of the text.

Long introductions, not otherwise ordered,

should be in a type one size smaller than that of the text, and should be leaded.

PAMPHLET COVERS

The title for a pamphlet cover, without border, should be of plain face. Old style lower-case of roman or italic will be most satisfactory for a short title of one or two lines. For a full-page cover-title select plain type.

If a rule border is desired select a rule which can be readily fitted with corners.

Never cut a rule, nor make up a border, for a cover-title until you know what will be *the exact size of the cover*. When you know the size, arrange the border so that it will be equi-distant on all sides from the edge, and back of the cover.

Always keep the border of a cover at good distance from the types of the title.

Prefer borders of large pieces. Never make up a combination of small pieces without order.

If a cover form of four pages contains cuts or electrotyped advertisements of unequal size, have the four pages made up on galleys in pages of uniform size before they are laid on stone.

Before making margin get a trimmed sheet of the cover paper. Find out from the foreman the exact thickness of the pamphlet, and make allowance for this thickness in the inner margin or back.

When it can be done put marks between the second and third pages of a cover, indicating the thickness of the book, as a guide to the coverer.

Never impose a form of more than twelve pages without finding out whether the form should be in one or more sections. For paper of ordinary thickness, sixteen pages may be put in one section; for very thick paper, the section should be of eight or four pages; for very thin paper, it may be of twenty-four pages.

Forms of twenty-four pages in one section should have the back margins of the central eight pages made smaller than the back margins of other pages in the form.

Always know the exact size of the paper before you begin to make margins.

If the paper is to be trimmed, make up your form to a sheet trimmed to the exact size. If it is not to be trimmed, make it up to the size, in inches, by which it is described and sold. Do not make it up to an accidentally selected sheet, which may be too long or short. If paper is to be wet, find out from the foreman of press-room how much it will probably stretch in wetting, and allow for the increased size.

Find out also whether the proposed form of pamphlet will be cut or uncut as to margins; whether it will be sewed or side-stitched, whether it will be bound in a stiff cloth case or in plain paper cover.

If it is to be side-stitched, or bound in stiff cloth case, allow more margin in the back than you would for a sewed, uncut, and paper-covered pamphlet.

If the pamphlet must be trimmed to a fixed size, be sure to allow enough of blank for the paper that will be cut off.

Always make up margins full, to fill the paper, so that the printed sheet can be truly folded by regularly even folds of the paper. Make sure, always, that each side margin on the outer edge of the printed sheet is exactly one-half of the broad inner margin nearest the cross-bars. Verify this in 16mo forms by folding a sheet of the paper in quarto, and using it as a measure from any point in one quarter to a corresponding point in another quarter. If it does not tally, the margins are not right. Never send a form to press with unbalanced margins, which will compel the binder to cut off waste before he begins to fold.

When you can do so, put one or more nonpareil reglets in in the broad margins and at the tails of pages. If author or reader chooses to alter the margins a little, the change can often be made by transposing reglets, without change of quoins or furniture, and with little delay.

CARDS

Business Cards should be in very plain and readable types, and the lines should be arranged in the simplest manner. Do not use curved lines or ornamental letters without order. Avoid also extra condensed, script, and black letters.

If practicable, set the card in one style only, making display by different sizes of that style.

Put each line in a size that comports with its

relative importance, whether it does or does not make a short or a long line.

Never try to make a few letters fill a line, nor select too large a size because you think a long line is needed.

Get a proper graduation of display first. This done, then try to make the lines typographically neat. Never reverse the order, and give more attention to the manner than the matter.

If, in your copy, there is a succession of short display lines, each line having few letters or words, straggle them across the measure diagonally, in this style:

If the words in a display line are long do not try to crowd them in one line of condensed letter: put them in two lines.

Make all the lines in a card present the same appearance of clearness and openness. Make them hang together, as if they belonged to each other. Avoid a patchwork of different shapes and styles. It is necessary to vary the sizes of types for different lines, but it is not necessary to mix expanded with condensed faces. Let the shape of the letter be uniform throughout.

When the greatest plainness and legibility are desired select lower-case letter. If you cannot, make a combination of capital and small capital faces.

Closely examine all types for cards. Never use a bruised or rounded letter.

In leading out, keep the main lines as nearly

equi-distant as you can, almost regardless of catch-lines.

Always allow for a liberal margin at the head.

When figures have to be used in a line of Roman capitals, select the broad, patent figures. For fonts that have no patent figures, justify in the closest-matching two-line figures. If figures have been too closely fitted by the type-founder, as is too often done, hair-space them. If figures are obscure or equivocal, do not use them.

Display lines of all types that are so closely fitted as to make the stems or thick strokes too close together should be hair-spaced in all open titles, covers, and cards.

BLANK FORMS

In the composition of all forms in which blanks with dotted rules are inserted for writing on, allow liberal spaces for this writing. In leading out the lines make the distances between ruled lines uniform.

Where fine dotted leaders can be used, select the leaders in preference to the rule.

If rules must be used select the text type with view to easy justification.

THE CARE OF WOOD-CUTS

Wood-cuts must be proved on hand-press as soon as received, and be examined by the hand-pressman.

If he find any noteworthy crack, scratch, or blemish in any cut, he should at once show it to the foreman.

The foreman will at once send one of these proofs, showing the fault, to the party who sent

the cut. He will keep one proof as a voucher of the condition of the cut.

When the fault in the cut has been corrected or passed, the cut will at once be sent to the electrotyper, who will make from it a tinned shell, which should be sent to the owner of the cut.

From the time the cut is received until it is given to the compositor the cut must be wrapped up, on all its sides, in soft paper. It must be stood on edge on a shelf, where it will be least exposed to changes of heat or moisture.

Before putting the cut in page or form the maker-up will test the sides with a square-edge. If out of square, he will re-square it with side-plane. If the cut must be slotted, he will send it out to the boxwood furnisher. No cut should be put in form before squaring.

The maker-up must not allow any page or form containing a large cut to remain on imposing-stone over night, nor for long time during the day. He must keep such a form in the rack or on a letter-board. If, for correction or other reason, a form has to remain a long time on stone, the cut must be removed, and stood on edge on the shelf.

In proving a cut-form on stone, great care must be taken to prevent the cuts from receiving injury from gritty ink or paper. The impression on the cut must always be light.

READING

Readers must refuse proofs that are too pale, over-inked, feebly printed, small in margin, or taken on an unsuitable paper.

Proofs of serial matter on galleys must be numbered consecutively by the prover.

Before sending it to the reader, the proof of a book form must be folded accurately by the print. The excess of an irregular margin should be torn off, but the proof must not be cut through the fold.

Before beginning to read new matter, the reader will make these queries:

Does this properly connect with previous matter?

Is paging consecutive?

Are running titles, chapter-heads, blanks at heads of chapters, tables, and the more prominent features of composition according to written instructions, or in the same style as preceding pages?

Is the signature right?

If the proof shows that it does not connect with matter preceding, or if there be any serious departure from the written orders, or from the style of the preceding pages, the reader will at once notify the foreman, who will tell him whether he may proceed with the reading, or whether he shall order a correction and re-make-up before reading.

Allow no book or pamphlet form of more than one sheet to go to press without signature.

Corrections must always be made in ink.

Copy on first proof must always be read aloud by the reading boy, never by the reader.

The spelling, capitalizing, and pointing of a writer who is educated and methodical must not be changed without order from editor or the office.

If the writer be educated but not methodical, the

reader must make his work uniform in style according to what he believes is the writer's neglected standard.

If the copy has been very carelessly written, or is clearly the work of an undisciplined writer, the reader will correct the proof according to the standard of the editor or of the office, as may be directed.

Bad spelling and bad grammar for which there is no authority must be corrected where they have obviously been made through ignorance or thoughtlessness.

Exception must be made to this rule in dialect and quotations intended to be literally exact.

Dialect must be made uniform in its spelling, even if it is irregular in copy. Different abbreviations or clippings of the same word by the same speaker or writer should not be passed.

Strange proper names, either of places or people of history or fiction, must always be verified by reference to a biographical or geographical dictionary. A reader is in fault if he allow to be misspelled any word which can be found in the reference books of the office.

The same observation will apply to quotations from the Bible, to ordinary proverbs, quotations or phrases in foreign languages, and to the ordinary nomenclature of science.

The time to be spent and the care to be given to a piece of reading must be determined by its importance. Ordinary work should be made correct to copy and yet done with a reasonable dispatch. Writings of value should always be read critically,

with a view to the discovery of more serious errors than those of spelling and punctuation.

When the reader discovers a plain error of statement, obviously made by the writer through lapse of memory or slip of the pen, he should correct.

He does so, however, at his peril. He must know, and not suspect, it to be an error, and must be prepared to vindicate the soundness of his correction, not by his own belief, but by recognized authority.

Wherever he only suspects error, he must query.

Whenever he makes a change in a quotation, date, or statement, he must, without exception, note upon the author's proof the change he has made.

In every writing of value, the reader should query faulty construction in a sentence, a bad metaphor, an inconsistent statement, the misuse of a word, and all faults of similar character; but in no case will he be allowed to correct these faults, when the author will follow his reading. He must stop with the query. Only in extreme cases will he be warranted in suggesting to the author a proper correction. The reader must not overstep his duty, which is to correct and not to edit.

He must not spend unnecessary time in the consultation of reference books to make up the deficiencies of a careless writer, nor should he worry an author with suggested emendations, or pedantic niceties.

The second reader must not remodel the punctuation of the first, nor make any serious change in the work he has done, unless the matters to be corrected are of unmistakable importance. If he thinks it necessary to make great changes, he should submit

the changes proposed to the foreman for his decision.

Wrangling between readers and compositors concerning punctuation will not be allowed. Compositors must accept the corrections of the reader without debate.

Readers must always keep by them a complete file of all work in progress, in good order, so that it can be readily referred to.

First proof, second proof, author's proof, and author's revise, must be kept on separate hooks, or in separate pigeon-holes, and be properly marked with the initials of the reader.

The author's proof and revise must have on each sheet the office stamp and date.

Readers must keep in a book the name and address of all persons to whom proof is to be sent.

They must make themselves familiar with the post-office laws, and make up packages, to be sent by mail, so that the office does not suffer from delay or needless expense in postage.

They must try to so arrange their work that proofs can be dispatched before the closing of the mails.

The foreman must see that readers are provided with postage stamps and envelopes of graduated sizes, and that all packages are neatly made up and properly addressed.

Every paragraph containing an alteration in a proof that makes one or more overruns must be reread as first proof. It must be read aloud by copyholder, from last altered proof, or must be collated, word for word, to the end of the paragraph. The

practice of revising the alteration only, and of re-reading the paragraph without copy-holder or collation, has made too many errors, and will no longer be permitted.

GIVING RECEIPTS

Receipts for paper, plates, cuts, materials, or money can be given only by those who have been authorized to do this work.

Paper, plates, or cuts from a person or firm unknown to the receiver must not be receipted for without special permit from the office, if unaccompanied with a memorandum describing the goods and naming the owner.

If the paper or other merchandise sent with a memorandum is but part of a lot, receipt only for what is received at that time. Never sign a receipt in full until you have all the goods. The receiver will immediately make out a memorandum of what he has receipted for. He will then copy this in his book, and at once send the memorandum, with bill, if any, to the office.

Similar method will be observed with type, printing materials, stationery, or money,—the receiver always keeping a record, and sending a statement to the head of the department who has charge of the matter. Everything received—whether on account of the office or a customer—must at once be reported in writing.

Repairs to presses and work done on machinery or fixtures by outside workmen will be governed by the same rule. A daily report of the number of men

employed on repairs should be made by the foreman of the department in which the work is done, with such other specific information as may seem of value. The office should know its liabilities from day to day.

Paper or merchandise returned, or repairs or work found unsatisfactory, should be immediately reported in writing in the same manner.

THE ELEVATOR

The elevator must be used only for carrying freight. The engineer, the foreman of the press-room, and whoever is appointed by them to run it, are the only persons authorized to ride on the elevator. To all others its use as a passenger-lift is forbidden. The office will not be responsible for injuries sustained through a violation of this rule.

The person in charge of the elevator must be responsible for the closing of doors and hatches leading to the fall. He must take every precaution against accident.

Workmen must not meddle with the ropes, nor lean against the bars or chain, nor look down the fall when the drag-rope is not in sight.

PRESS-WORK

THE CARE OF PRESSES

When beginning the day's work, it is the first duty of the pressman to assist the feeder in getting his press ready.

Look after each roller. See that it is clean, in good order, and properly put in the press.

Have press oiled in every working part. Oil countershaft also, and wipe up drippings.

See that driving-belt is tight.

See that each tape is tight.

Examine the plates, if a plate-form is on bed. See that they are clean, and fast on the blocks. If the form is of types, see that the quoins are not slack.

Examine packing. Make sure that overlays are in good order.

Make a general survey of the press. See that screws and bolts are fast. Pay special attention to the condition of the ink-fountain.

Remove tools, quoins, etc., that are not needed, putting them in their proper places.

Much of this work must be done by the feeder, but the pressman must personally lead and supervise all the work, and be responsible for its being well done. It is the pressman's business (not the foreman's) to see that the press is properly oiled and kept clean, that rollers are fairly washed and treated, and that the boxes of the counter-shaft are kept in good condition.

The so-called "accidents" of broken tapes and slipped plates rarely happen to the pressman who closely looks to his press: they are sure to happen to him who leaves this work entirely to the feeder.

The feeder is the helper of the pressman, and under his orders. No feeder will be kept who slights his work, who is saucy, or negligent in obeying directions.

If the feeder is weak, or inexpert in handling heavy rollers, the pressman must assist him, and

take every precaution to prevent the batter of plates or maltreatment of rollers.

All work that is necessary for keeping of paper, press, or rollers in good condition for the next day's work must be done at night. Under no circumstances should this work be postponed until next morning. All overtime spent in this way will be paid for.

Each pressman must give timely notice to the foreman that he will need paper, ink, or rollers. He will not be excused for the stoppage of press for want of supplies when he has not given timely notice.

Every time a new lift of paper is put on the feedboard, the pressman in charge of that press must leave other work (like that of cutting overlays) on which he may be engaged, and inspect the presswork, as well as press and plates. Although the press may be in charge of a minder, the pressman is responsible for the work done on it.

When a press has to stop for a new lift of paper, for the cleaning of plates or rollers, the pressman must not abandon this work to the feeder. It is the first duty of the pressman—a duty which takes precedence over every other—to do all he can to keep his press running.

TAKE NO FOOLISH RISKS

The oiling-up of those moving parts of a machine that may do injury to the oiler must not be done while the machine is in motion. If it is necessary for pressman or feeder to get within the frame of a press, the belt must be thrown off the counter-

shaft pulley before this getting-in is attempted. The machine must be prevented from being put in motion by accident. No workman is asked to take, nor will be allowed to take, risk of life or limb.

Any safeguard really needed for the protection of workmen will be provided.

UNDERSTAND ORDERS

Before beginning work on a form, the pressman must have in writing a statement of the number of copies wanted, and of the time when the printed sheets are to be delivered to the packer or warehouseman. If he does not clearly understand the order, or is in doubt as to ink, paper, etc., he must get clear orders from the foreman. He must know, not guess, what he has to do.

If the time allowed for the work seems too short, he must consult with the foreman, and get more help, if it can be given.

Before making-ready, he must be sure that the paper is ready for the form, and that the paper so provided is the right paper.

MAKING-READY

Before making-ready, the pressman must get, by temporary overlays, a readable proof of the form to be printed, on its own paper, and with right margins. This proof must at once be sent to the foreman for approval. Permanent overlays must not be put on until the reader or foreman has certified, in writing, that the form is right. The pressman will keep the certified proof as his warrant to go ahead.

His inability to show such proof will be regarded as evidence that he is working without orders. The first sheet printed from the form, perfect and folded, must be given to the foreman as a proof of the condition of the form when it started.

The time spent in making-ready must be governed, not by the pressman's notions of what he thinks is proper, but by the time allowed for the delivery of the printed sheets. Knowing what time he *must* spend in press-work proper, he must keep the time of making-ready within the limit.

Let the delays of making-ready be as short as possible. Press-work must be well done, but well done according to its class. Ordinary and common work must not receive the attention given to fine work. Tissue paper overlays must not be used without special permit from the foreman.

When a press is idle, under making-ready, it is earning nothing. All time spent in making-ready and washing-up is practically time lost, for which the office can make no charge. The office is paid only for the tokens it prints, and not for time it spends in printing. Its prosperity and that of its employés depends on keeping presses in motion.

On ordinary and hurried work, pressmen are expected to resort to every proper method that hastens making-ready.

Making-ready on fine work must always begin with a light impression; but making-ready on ordinary hurried work must always begin with a firm impression against-extra paper packing. Where the impression is too hard the extra packing may be cut out.

WASTE NO TIME OVER BAD MATERIALS

If the electrotype plates furnished are uneven in thickness, bad casts, crookedly beveled, or with faults that make unusual delay in making-ready, these faults must at once be reported to the foreman, who will have them corrected by the electrotyper. The pressman must not waste time in hiding the electrotyper's faults.

If a letter-press form is in a chase that will not lie flat on the bed, if quads rise or types are off their feet, if pages are sprung or twisted so they will not register, the form must be returned to composing-room to be made right.

Pressmen must not slacken or tighten the quoins of a type form without extreme care. Forms with mitered rules should not be meddled with. If the corners open, or rules get out of square, have the faults corrected by the compositor.

KEEP COUNT OF PAPER

On all long editions, the pressman will get a memorandum from the foreman, which will state the amount of paper to be worked. On this memorandum the pressman will make a daily record of the paper received and delivered. As this record is for the purpose of keeping track of paper, and not of time or tokens, the entries of receipts and deliveries must not be in tokens, but in reams and sheets.

On this memorandum the pressman will put down daily a statement of all the paper wasted.

He will also add up daily the amount of reams done, and compare his performance with the order-

slip, so that he can see whether he is making or losing time.

Before he lifts his form, the pressman must *know* that he has printed the full number of copies ordered, with a proper number of extra copies as allowance for the waste that must be made by packer and binder. If the count is proved to be short after the form has been lifted, the excuse of the pressman that he printed all the paper given to him will not be accepted. It is a part of the pressman's duty to correct the error in count, if any, of the person who supplied the paper. The office will not undertake to reprint, at its own expense, shortages made by the negligence or indifference of the pressman.

KEEP PAPER CLEAN

All who handle paper must take every precaution to prevent marking it with soiled or sweating fingers. As this fault is even more objectionable than bad press-work, pressmen must closely look after the fingers of feeders, and throw out all soiled sheets. Cutters and packers of work are charged with the same duty. Recollect that the putting of one soiled sheet in a book will spoil that book for sale.

KEEP COLOR EVEN

When the different forms of a book are printed on different presses, each pressman, before starting-up, will get from the foreman of the press-room a printed sheet, as a guide or standard of color. The pressman must frequently compare the color of his work with that of his standard. He will do this

most satisfactorily by pinning both sheets against a wall, and comparing them from a stand-point twelve feet off. Differences of color that cannot be perceived when both sheets are held in the hand, will be plainly noted at the greater distance.

When two or more qualities of paper and two grades of ink are used in the same book, special attention must be given to the impression and the color on the first and last pages of the form or section where the two papers and inks will face each other. The color and impression on each form must be so regulated that the differences of ink and paper will not be noticed.

RESPONSIBILITY

If a type drops out of a form, or is pulled out by a roller, it may be replaced by the pressman, but he must not go on with the press-work until he has shown to the reader a proof of the sheet, on which he has marked the place where he put in the type. The pressman will not be responsible when he has fairly pointed out the correction he has made to the reader.

Each pressman is responsible for the safety of the press in his care. If it is out of order beyond his power to correct, or if any part is wearing badly, and liable to break, he must at once notify the foreman. It is his duty, and not the foreman's, to watch for the earliest indications of wear.

The pressman is also largely responsible for the durability of his rollers and for the prevention of a needless waste of paper and ink. He must not allow his own or any other feeder to neglect or maltreat

the property in his charge. If he fails to report mischief which he could prevent, he makes himself a party to the mischief.

He is responsible also for the quality of his workmanship, for it must be supposed that he knows what good work is. He is hired to do good work only. If, for any reason, he cannot do it, he must stop and get advice or help. Under no circumstances will he be excused for going on with bad presswork. He will be held accountable for all loss and damage caused by his negligence or recklessness.

Nor is he entirely relieved from responsibility when, by order of the foreman, he is asked to cut overlays or do other work, and puts his press temporarily in charge of a minder. The safety and good working of the press in his charge is his first duty, and this duty must not be neglected for any other.

Allowance will always be made for delays caused by unforeseen accidents; but delays caused by carelessness or recklessness,—by neglect to oil presses, to examine tapes or belts, or to foresee and provide for well-known duties,—will make the offender liable for damages.

WASHING-UP

The cleaning-up of forms on press must not be given out entirely to feeders. Pressmen must work with the feeders, and teach them to work carefully.

This cleaning-up must be followed by sopping the plates up with a slightly moistened sponge, to prevent the gumming-up of drying benzine in the counters.

Make the delays of washing rollers or plates, or

of getting up new lifts of paper, as short as possible. Have everything that is needed at hand and in good order for instant use. Try to do this work so as not to hinder the work of others.

To work efficiently, the pressman should, with his own hands, take the lead in whatever has to be done, while he directs his feeder how to help him to best advantage. As the performance of a press is cut down more by unnecessary delays in stoppages than by slow speed while running, the active services of the pressman are really more needed during a stoppage than at any other time.

USE BENZINE WITH CARE

Recollect that many workmen have been burned to death by carelessness in handling benzine. Take care of your own life and think of the lives and property of others.

Benzine can be used only from the patent safety-can provided for the purpose.

The benzine-can must always be kept as far as possible from a light.

The cap of the can must never be unscrewed in the press-room and only in the yard when it is being filled.

The cap on the spout must be put on immediately after use. It must be done every time benzine is poured, even if it has to be done ten times in as many minutes.

Use all the benzine really needed, but recollect that too much is as great a blunder as too little.

Friction matches must not be used to light gas-

SIZES AND SPEEDS OF PRINTING PRESSES

Our Number	*Description*	*Size of Bed Inches*	*Printing Surface*	*Extension by Plates*	*Rollers Over Type*	*Speed*
1	Drum Cylinder.....	32 × 47	27½ × 45	1½	4	840 to 1140
2	Drum Cylinder.....	32 × 47	27½ × 45	1½	4	840 — 1140
3	Drum Cylinder.....	32 × 47	27½ × 45	1½	4	840 — 1140
4	Drum Cylinder.....	35½ × 51	33 × 48	2	4	900 — 1380
5	Drum Cylinder.....	31 × 47	27 × 44	2	4	1020 — 1740
6	Drum Cylinder.....	27 × 41	25 × 38½	1¼	3	1320 — 1740
7	Two-Revolution.....	35 × 51	32 × 48	3	4	1200 — 1620
8	Stop Cylinder.....	25 × 33	21½ × 31½	1¼	4	900 — 1500
9	Drum Cylinder.....	28 × 42	25 × 39½	2	2	900 — 1500
10	Drum Cylinder.....	27¼ × 33½	24 × 31	3	2	840 — 1500
11	Stop Cylinder.....	35 × 51	34 × 47	3	4	1000 — 1600
12	Drum Cylinder.....	34¾ × 50¾	31 × 48	3	4	900 — 1350
13	Drum Cylinder.....	35½ × 51	33 × 48	3	4	960 — 1320
14	Stop Cylinder.....	36 × 52	31 × 49	1½	6	840 — 1260
15	Stop Cylinder.....	19 × 24	14 × 20	1¾	4	1140 — 1600
16	Drum Cylinder.....	22¾ × 28¼	21 × 27¼	1½	2	1140 — 1800
17	Stop Cylinder.....	19 × 24	14 × 20	1½	4	800 — 1500
18	Drum Cylinder.....	22¾ × 28¼	21 × 27¼	3	2	1080 — 1620
19	Two-Revolution.....	32⅜ × 46¾	29 × 45	...	4	1140 — 1620
20	Drum Cylinder.....	21 × 23	20 × 22½	...	2	780 — 2000

SIZES AND SPEEDS OF PRINTING PRESSES

Our Number	*Description*	*Size of Bed Inches*	*Printing Surface*	*Extension by Plates*	*Rollers Over Type*	*Speed*
21	Gordon Press.....	10½ × 17⅝	10⅛ × 15	...	3	960 to 1440
22	Gordon Press.....	10¼ × 17⅝	10⅛ × 15	...	3	1200 — 1680
23	Hand Press.....	26 × 31	27½ × 26	...	2	.....
24	Hand Press.....	23 × 28	18½ × 24½	...	2	.....
25	Gordon Press.....	10½ × 17⅝	10⅛ × 15	...	3	720 — 1380
26	Monitor Press.....	8⅞ × 13⅞	8⅛ × 12	...	3	960 — 1680
27	Drum Cylinder.....	32 × 47	27½ × 45	1½	4	1080 — 1680
28	Stop Cylinder.....	31½ × 46¾	26½ × 43	2	6	840 — 1200
29	Stop Cylinder.....	25 × 33	21 × 31½	1½	...	900 — 1600
30	Two-Revolution....	35 × 51	32 × 48	3	4	1200 — 1620
31	Two-Revolution....	35 × 51	32 × 48	3	4	1080 — 1560
32	Stop Cylinder.....	31½ × 46	26½ × 43	1½	6	720 — 1080
33	Two-Revolution....	31½ × 46½	29 × 45	1½	4	1000 — 2000
34	Adams.....	33 × 47	28½ × 42½	...	4	480 — 960
35	Drum Cylinder.....	27 × 34	24 × 34	4	2	1080 — 1800
36	Adams.....	33 × 47	28½ × 42½	...	4	480 — 960
37	Two-Revolution....	36½ × 51	32 × 48	2	...	1200 — 1600
38	Rotary Card.....	4½ × 5⅞	2½ × 4	...	2	500 — 1000
39	Rotary Card.....	4½ × 5⅞	2½ × 4	...	2	500 — 1000
40	Proof Press.....	12¼ × 16½	10 × 14	...	...	.....

burners. Nor will any person be permitted to take light from another burner with a piece of waste paper. When light is wanted, go to the foreman or his assistant, who will have the burner lighted with the lamp provided for the purpose.

Every pressman is requested to supervise the work of the boys who wash up, and to aid the office in the strict enforcement of these rules.

It is the duty of every man and boy—a duty he owes to the rights and lives of his fellow-workmen —to report at once to the foreman his knowledge of any misuse of benzine, or of any act which may endanger the office by fire.

The office does not wish to encourage meddling or tattling, but it considers every workman bound in honor, as in law, to report any act which imperils life and property. It will regard any one who stands cowardly or indifferently silent, while a risk of this kind is hazarded, as a party to the fault.

HELP EACH OTHER

Workmen in every department should follow instructions in spirit as well as in letter. Unthinking performance—the listless doing of just what has been told and no more—will not be accepted as satisfactory performance. It is expected that a good workman will think as well as work, and that he will take interest in his duties and in the prosperity of the house.

He is expected, at suitable times, to help others in their work. The excuse that "it was not my business," or that "it was the foreman's business," to

give a word of warning or a helping hand to prevent loss, waste, or slack performance, will not be accepted. It is the business of every person in the house, man or boy, to do all he can to prevent any form of loss or injury in any department, and it should be done whenever the occasion arises. If workman A notices that workman B is doing work badly, or by a faulty method, A should kindly remind him that he is going wrong, and should try to set him right.

As faulty work is usually done through inattention or ignorance, a civil reminder will be enough, in most cases, to prevent the fault. Workmen are respectfully requested to be courteous, both in giving hints and in receiving advice, and to avoid the necessity of a call for the interference of the foreman. Men who refuse to give hints or receive advice are not desired.

PASS NO BAD WORK

The prosperity of the house largely depends upon its reputation for good workmanship; and this good workmanship can be had only by attention to details and to little things. The office intends to provide perfect materials; the workmen must see that they are not made imperfect by the carelessness or neglect of their fellows. To be specific: A compositor must not lay up or distribute a badly washed form, but must have it returned to him who washed it badly; a reader must not accept a too pale or too inky proof; a pressman must not accept a badly locked-up form or bad plates. In case of doubt, never say, "I will make it do," or "I will pass it

this time." Every workman does himself as well as the office an injury in passing bad work. He is not only encouraging the bad workman in slovenly habits, but is making his own work harder, and himself liable to censure for the faults that fairly belong to another.

SPOILED WORK

When work has been spoiled or damaged, the fault will be lessened if the offender promptly reports the fault. Attempts to hide spoiled work, or to foist it off on the customer, will never be excused. No apology, no payment of money, can pay for the damage done to the reputation of the house and for the dissatisfaction of the customer.

THINK OF WHAT YOU DO

Begin work aright. Do not go at it mechanically. Think. Think not only of the work you have to do, but think of what is required by those who have to take up and finish your incomplete work. Do all your work as well as you can: do it so as to help and not to hinder those who follow you. Do not make any labor for makers-up, reader, electrotyper, pressman, or binder than can be prevented. Do not shuffle off on them the work that fairly belongs to you. A good workman should study to know what is needed by those who finish his work. More than half the bad printing of the world comes from a slovenliness which begins with the writer, who wont take the trouble to write

plainly or to give directions clearly. Don't follow this bad example.

Do not neglect little details of no importance. To do really good work no detail can be neglected. If a compositor, recollect that one badly justified line may stop a press; if a pressman, that a slipped plate may spoil an edition. Never get in the slip-shod belief that it is the reader's or foreman's business to correct your errors, or that you can hide an error, or that you can make up for one error by giving extra care to some other part of your work.

TIME IS MONEY

Do not trifle, or play, or experiment with work. The business of the house is done for profit, and not to enable any workman to show his skill in elegant typography. Work should be not only well done, but economically done. The good sense of a compositor should teach him that the office cannot allow one-quarter of a day for the composition of a card for which it receives but fifty cents. And the same remark will apply to a pressman who spends as much or more time in making-ready a single-token form, for which the office receives but one dollar. No merit in work so done will reconcile the office to its unprofitableness. Nor will it make the slow workman esteemed. To spend a day in the composition of typographical millinery, when a more pleasing result can be had in half the time by a simpler method; or to devote a day to the scientific making-ready with tissue overlays of a form of old plates, is not the way in which a workman

will commend himself to the foreman, or qualify himself to hold a better paying situation. For his own interest, the slow workman should abandon dawdling methods, and treat work as business and not as experiment.

The wages paid to each workman must be largely governed by his performance. The office cannot consider a claim for advanced wages which is based on superior workmanship done in unreasonably long time. As the office is paid for results only,—for work really done, and not for time spent in doing that work,—it must make results the basis of wages. He who works negligently and slowly, or who works fussily with small results, cannot fairly expect the pay of the man who not only does his work well, but does it quickly.

Boys under instruction must not expect that their wages will be regularly increased merely because they have been in the house for a long time. Increased pay will be given for increased performance, and only for performance.

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